



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

EMILE VAN MARCKE.

A PUPIL of the great master, Troyon, it is admitted that Van Marcke is one of the best landscape and cattle painters of the present day; he seems to have acquired from his teacher the secret of a perfect art, and worthily follows in his footsteps. Troyon was fond of depicting animal life pure and simple, without even the dash of human feeling which Landseer gave to his animals; he was laboriously correct in his studies, only that he might be bolder and freer in his pictures. He paid much regard to the tonality of his works, sacrificing all meretricious brilliance, and working in a very low key. Yet he was a colorist, and has reached noble results in quiet hues. At the Schaus gallery, Broadway, New York, there is a large and important picture by Troyon—an immense fat white bull, flacked with spots of red, painted from nature in the master's broadest and strongest style. The animal is foreshortened, looks toward the spectator, and nearly fills the canvas. The texture of his hide is superb, and the great rolls of fat are truthfully indicated. The animal stands beneath a dark greenish blue sky, and in the distance there is simply the color of a forest, gloomy and indistinct. To-day Troyon's pictures bring immense prices. Two of his works were recently sold in Paris—"Bœufs au Labor," for 17,800 francs, and "Vaches au Repos dans un Paturage," for 19,600 francs. Van Marcke's pictures possess in an eminent degree the characteristics so much admired in Troyon's. He devotes himself almost exclusively to cattle, which he is content to depict as he finds them in the meadows of Normandy. Correct in drawing, good in color, low and rich in tone, simple but effective in composition, his works rank among the best, and are eagerly sought after on both sides of the Atlantic. Compared with Troyon's, they lack strength and boldness, and are, perhaps, a little cold, but nevertheless satisfactory and pleasing. One of the best pictures this artist ever painted is called "The Spring at Neslette, in Normandy," exhibited at the Paris Salon of 1877 and purchased by Mr. Brown of Philadelphia, in whose gallery it now hangs. This charming work we reproduce in the present number. The original did not leave France without expressions of regret from the press of that country that so fine a canvas was to be lost in America! Not much of a composition, it is true; a very simple picture of a little spring in Normandy; yet how natural, tender and winning! In this modest subject the details have been wrought with ability and loving fidelity. The bird, the section of rail fence, the field wild flowers, are faithful studies from nature, and in the original oil painting form an interesting and pretty corner of the picture. The gentle rise of land at the right, crowned with two fine old trees with shortened trunks and wide-spreading limbs, serving as a dark background to the group of cattle in front, form a *tout ensemble* which is harmonious and pleasing to the eye. The cattle are two good specimens of Normandy cows, leaning against each other in the familiar way peculiar to these animals. One of them stands with her feet in the spring, which is bordered with lush grasses, and over the edge of which we see a stretch of meadow to the horizon line, with other cattle feeding. The cows are magnificently painted; the white contrasting strongly with the deep red one, running into black, in the rear; the light falls from above, and, striking upon the face and back of the cow, leaves the limbs in cool, bluish shadows, which end in the surface of the pool—a bit of mosaic water, reflecting all the tones of the picture. Van Marcke is fond of this composition, a similar picture, called "In the Marsh,"—showing the same cattle in the same position, only the dark one has changed places with the white—being on private exhibition at the Schaus gallery in New York. Another work by this artist at the same place, one of his latest, "At the Trough," shows two fine cattle drinking from a wooden trough, which has been placed in the middle of a broad level meadow. A third cow is reposing on the grass, ruminating. This is strong in color, low in tone, and has a dark and lowering sky, clouds heavy with moisture, a peculiarity of Normandy, and seen in our picture—"The Spring at Neslette."

Emile Van Marcke was born at Sevres, of foreign parents who became naturalized French citizens. He now has a studio in Paris. He won medals in 1867, 1869 and 1870, and in 1872 received the decoration of Chevalier of the Legion of Honor. At the Exposition Universelle he exhibited three works: "La Forêt," "La Falaise" and "Le Pré Morgan." At the Salon of 1873 he

exhibited "La Corderie" and "Le Manlin;" in 1875, "The Village Pasture, Normandy," "The River Morte at Tréport," and "A Bridge on the Bresles, Normandy;" in 1874, "La Plaine" and "La Forêt;" in 1878, "Le gué de Monthiers, Normandie." A goodly number of Van Marcke's pictures are owned in this country. The largest canvas in Mr. W. T. Walters' gallery, at 65 Mount Vernon Place, Baltimore, is a broad and impressive work, a cattle picture, by Van Marcke. A fine picture by this same artist is in the collection of Mrs. H. E. Maynard of Boston. At the Johnston sale, held in New York in 1876, "A Herd of French Cattle," 38 by 59 inches, sold for \$5,100, and a "Landscape with Cattle," 14 by 21 inches, brought \$2,650. Cattle pieces by this artist can be found in the galleries of Jordan L. Mott, Esq., and J. Abner Harper, Esq., of New York. The collection of the late Charles A. Lamont contained two beautiful Van Marckes—"Cattle at the Well," and "Cows, with Landscape." Mr. Marshall O. Roberts has in his gallery on Fifth Avenue, New York, a large and important Van Marcke, "Morning," a man on horseback driving cows. Mr. James A. Raynor of East Thirty-sixth Street, New York, possesses a recently purchased work by this artist, superb in tone, called "Evening," with homeward bound cattle, a fine addition to his very choice collection of pictures. The private collection formed by Mr. Albert Spencer, sold in New York in April, 1879, contained three Van Marckes—"Cattle," "Cows in a Pool," and "Cattle in a Meadow." There was also a small Troyon in this collection, 12 by 9 inches, called "A Study of Cattle," which sold for \$825, bought by Mr. G. G. Haven of Fifth Avenue, New York, who also gave \$1,225 for Van Marcke's "Cows in a Pool." Mr. J. B. Bloesom of Brooklyn purchased the "Cattle" piece for \$590, and Mr. Theron R. Butler of New York the "Cattle in a Meadow" for \$1,800.

AMERICAN PAINTERS AT THE SALON OF 1879.

THE year 1879 will be memorable in the annals of American art in that it is the date of the first purchase of an American picture by the French Government from a public exhibition, as is the Salon of Paris, to be deposited among the works by living artists at the gallery of the Luxembourg. The honor to the painter is greater, in that the exhibit of American artists this year was larger and more important in good works than at any previous Salon; in fact, their pictures stood well beside those of more celebrated painters, and more than once we heard the exclamation: "The Americans are becoming very strong!" And the awards by the jury to our countrymen, and women too, is an indorsement of that public expression; for three "honorable mentions" were given—one to Henry Mosler, for his "Le Retour;" one to John L. Sargent, for his portrait of "Carolus Duran," his master; and another to Miss Gardner, for her picture "A la Fontaine," which we understand was purchased by the Goupils, the French Government becoming the purchasers of Mr. Mosler's "Le Retour." Though but "honorable mentions" were given our artists, their works were worthy of higher awards. It is but natural that foreign artists should produce pictures much above the usual to obtain recompenses over their own painters. In this case the "honorable mentions" rank, in our opinion, with second-class medals, as many native works receiving that award were inferior in excellence to either Mr. Mosler's or Mr. Sargent's. But, as we have said, it is but natural, and you know "charity begins at home." How many such "retours" transpire daily the world over, God alone knows; how many widowed mothers, sustained by only sons, are there in the world, God alone knows. In France there are many, very many, among the wealthy, as among the poor; but wealth is an elixir that soothes away many of the burdens which oppress the humbler class; the silver thread and the furrowed brow come slower. The artist naturally enters the humble home in search of his pathos; wealthy surroundings do not harmonize. And so it is that Mr. Mosler finds in a poor Breton's cot the material for his pathetic poem. Just how many years of widowhood have whitened her hair, painting cannot tell; but now she is old and sick. The village *cure*, her constant friend, warns the son, who is in another part of the country, that his mother's days are few. His bundle is hastily made and, barefooted, he hastens to his home—too late! The years have done their work. In an old, high, cupboard-like bedstead, the worm-